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FROM ON HIGH: New England trains are favorites of Loren and Darryl Wright, who collaborate on aerial photos, but they followed Southern Pacific 4-8-4 4449 too (see pages 20-29).

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ON THE COVER: Ken Karlewicz photographed MLW Alco-design RS18 diesel 1801, rebuilt by Canadian Pacific, kicking up the snow near Lyndonville, Vt., February 8, 1988, with CP's southbound Newport-St. Johnsbury (Vt.) local freight, a turnaround symboled "RS1."

VANTAGE POINT

SNOW AND SUCH

WINTER is upon us (at least in the North), and it is a season of challenge for the railroad photographer, what with the likes of snowdrifts, sleet, and frozen camera shutters to contend with. As a nod those who practice outdoor winter photography along the rails, we have—as we did with last issue's autumn color photos—devoted this edition's "Picture Show" to cold, snowy, and night scenes. This fourth issue of TRAINS ILLUSTRATED will conclude our first volume, and once again we're introducing a new feature, "the Pioneers," which will appear in most future editions. In the photo files in our railroad library across the hall from the T.I. editorial offices repose perhaps 160,000 black-and-white prints that have been accumulating since 1940, mostly for our sister publication TRAINS. For each installment of "the Pioneers," Associate Editor Kevin P. Keefe will peruse some of these files to feature a selection of works from those rail photographers who were out and about in the 1930's, 1940's, and 1950's, setting the trends for the second and third generations after World War II, through the lightweight streamliner and dieselization eras. His subject for the opener is perhaps the most famous of the early trackside action cameramen, Lucius Beebe. . . . Regarding you, our audience, if the trend apparent from the first two issues of T.I. continues, we are pleased to remind you that you're reading the second most popular railroad magazine in North America, behind TRAINS. Final figures aren't in, but T.I. Issue No. 2 was headed for a total readership of well over 50,000! . . . T.I. as a concept also has been recognized beyond those in the railroad photography field. A tip of the hat to Art Director Lawrence O. Luser, who submitted Issues 1 and 2 for consideration in *Magazine Design & Production* Magazine's competition for the coveted Ozzie Award for Design Excellence. We're proud to announce that in said competition, which attracted 1200 entries from the U.S. and Canada, TRAINS ILLUSTRATED has earned a bronze award for Best Overall Design, New Consumer Publication in the under-100,000 circulation class. For those of you who signed on with us as one-year subscribers with the Premier Issue, we hope the product has lived up to its promise, and that you'll rejoin us for another year's worth of some of the best railroad photos and artwork our readership has to offer.

J. David Ingles

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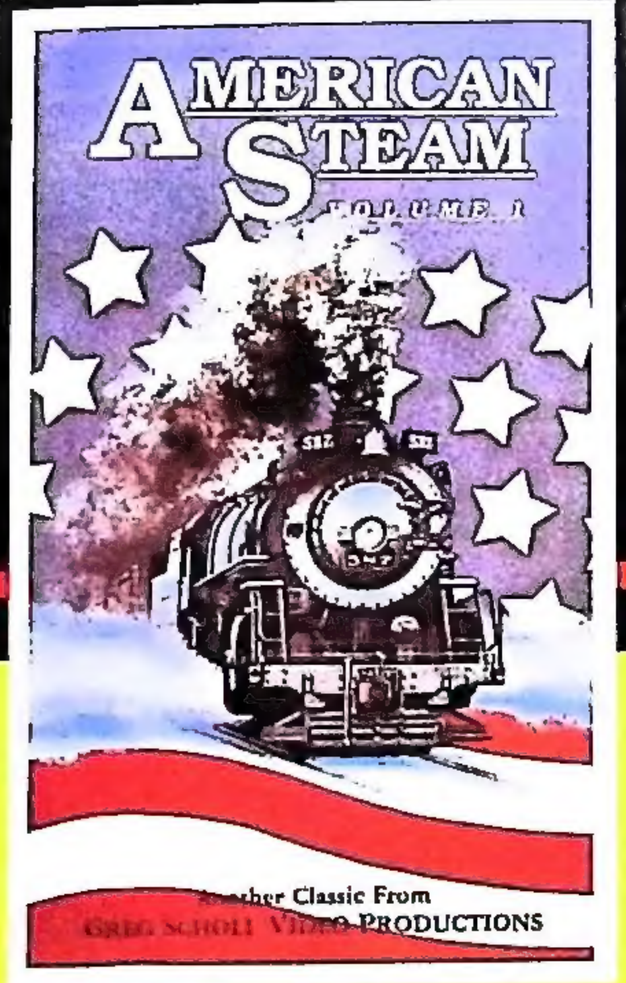

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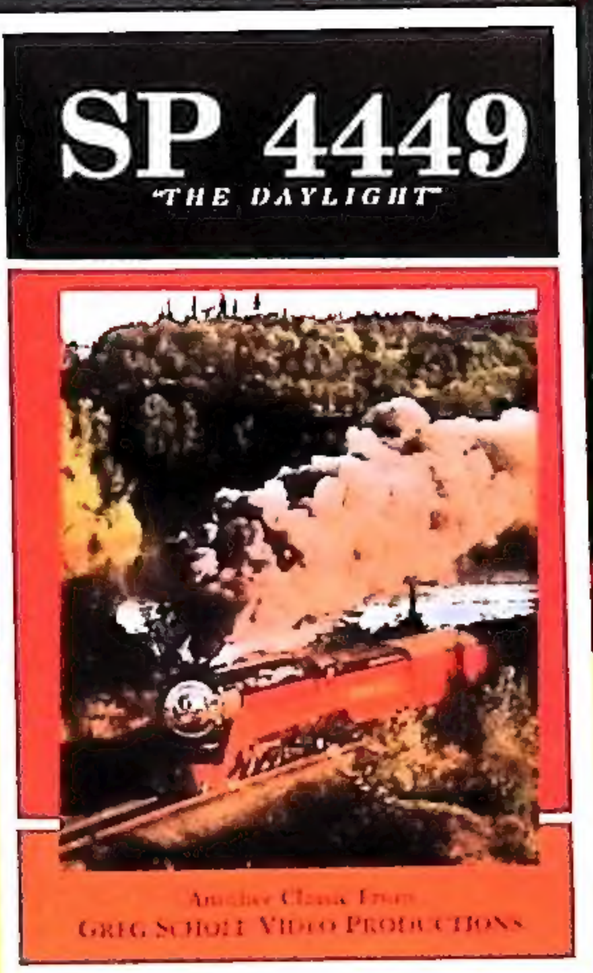

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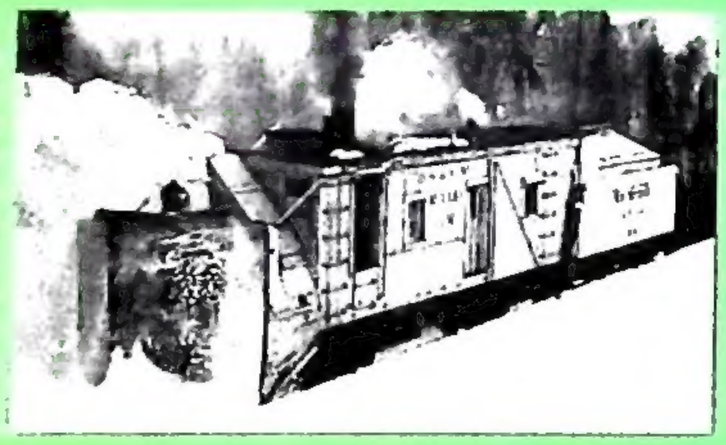

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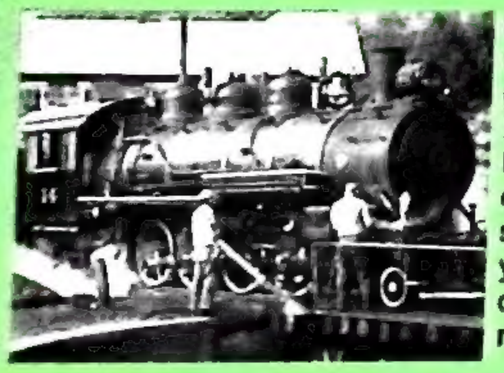

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ACTION AT INMAN

Yards offer a different perspective

GEORGE W. HAMLIN

QUITE a lot of contemporary railroad action photography is done at locations where you might get a shot of only one or two trains during an entire expedition. Often this involves hiking to an obscure scenic spot and waiting for a train that *might* come along while the light is still decent.

Sometimes, as a change, it can be refreshing to visit more urban locales, including major yards. Although the scenic possibilities are not as good, increased train frequency can compensate.

Norfolk Southern's Inman Yard in Atlanta is a good example. The facility—at the hub of four major Southern Railway routes leading north, south, east, and west—is on a general northwest-southeast alignment in the northern part of the city. At the yard's southerly end, two overhead street bridges provide a convenient vantage point, one of which I employed on a March 1986 morning.

To begin the series, train 159 comes under the Marietta Road bridge off the Piedmont Division to the north, having joined the Georgia Division from Macon in the area of Howell Tower and wye after crossing CSX's former Louisville & Nashville line to Chattanooga. (All this happens about a mile to the rear of us here.) Heading up No. 159 is a tandem of SD50/SD60, with a red Norfolk Southern business car tucked in behind them.

As 159 enters the yard, it finds a southbound to Macon waiting to go, behind a seven-unit motive-power consist headed by SD40-2 3324 and including a GP30. (NS in 1989 was still employing more than 150 GP30's, of both Southern and Norfolk & Western pedigree.)

Simultaneously, on the next track, No. 152 arrives from Birmingham with SD40-2 3310, in fresh NS Thoroughbred paint, in the lead. As 159 heads into the yard, a switcher/slug set passes; meantime, 152's units cut off, but they'll have to

ACTION AT INMAN

wait for 159 to pass before they can proceed to the engine terminal.

Then, emerging from behind all this activity, another Georgia Division southbound appears with coal and general freight. With green flags flying, B30-7 3501 heads up a six-unit consist that includes one of the three Southern GP40X's.

There is no guarantee that the action at Inman is always this well-timed, but when it is, the photo possibilities can be rewarding. Scenic rail photography can be fun, but you might want to consider the possibilities at a nearby yard. ■

THE PIONEERS

Lucius Beebe

The great emancipator

AFTER Lucius Beebe died in February 1966 at age 63, TRAINS Editor David P. Morgan mourned the loss of railroading's "man of letters." And Beebe was certainly that, with his gift for rapturous, Victorian prose and a writing career that spanned years of newspaper columnizing at the New York *Herald-Tribune* and San Francisco *Chronicle* and authorship of scores of books, including a railroad masterpiece, "Mixed Train Daily." He accomplished it all amid a cafe-society life marked by the flamboyant excess befitting a self-described ***viveur***.

Beebe was also a railroad photographer, and a great one. That fact is often forgotten now, given the changes in railroad photography since Beebe first took his ponderous 4×5 Graflex camera to trackside in the 1930's to record the three-quarter "wedge" action scenes he would later popularize in his trailblazing photo salon books, "Highball," "Highliners," and "High Iron." But it should be remembered that before Beebe, most railroad photographs were static roster portraits of steam locomotives, ideally recorded "rods down" at yards and engine terminals. In a sense, Beebe emancipated ama-

NARROW-GAUGE and short lines were Beebe favorites, witness Rio Grande's San Juan *near Durango and Virginia & Truckee's morning mixed at Steamboat Springs, Nev., in 1948, but he could set Class 1 action into perspective too, as evidenced on the previous page of UP's* Pony Express *picking up orders at Borie, Wyo., in 1952.*

THE PIONEERS

teur railroad photographers from that hoary practice.

Beebe was very precise about what was required of an action shot. Consider this description, taken from the foreword of "Highliners," written in 1940: "The perfect railroad action photograph—with its rural background, its clarity of definition of all moving parts, its indication of speed through smoke and steam exhaust, its full-length view of the entire train, and its absence of any object or matter to distract the attention from the locomotive and consist themselves—is not easy to come by." Ironically, Beebe's devotion to this kind of picture set the stage for a wave of lensmen who, bored by the wedge shot, broke away to take railroad photography in unexpected directions. Beebe was ready for them, though; his later books celebrated the new breed. Victorian as he was, he also could be a visionary.—K.P.K.

ROADS you might not guess Beebe knew well include Cotton Belt *and* Texas & Pacific, *whose 4-8-2's have in hand near Dallas the* Lone Star, *with business cars* Fair Lane *and* Dixie *in the consist, and the* Sunshine Special. *Both views are in his 1945 book* Highball. *Above, UP's* Overland Limited *leaves Cheyenne, Wyo., for Sherman Hill with a 4-8-2 helper ahead of 4-8-4 832.* ■

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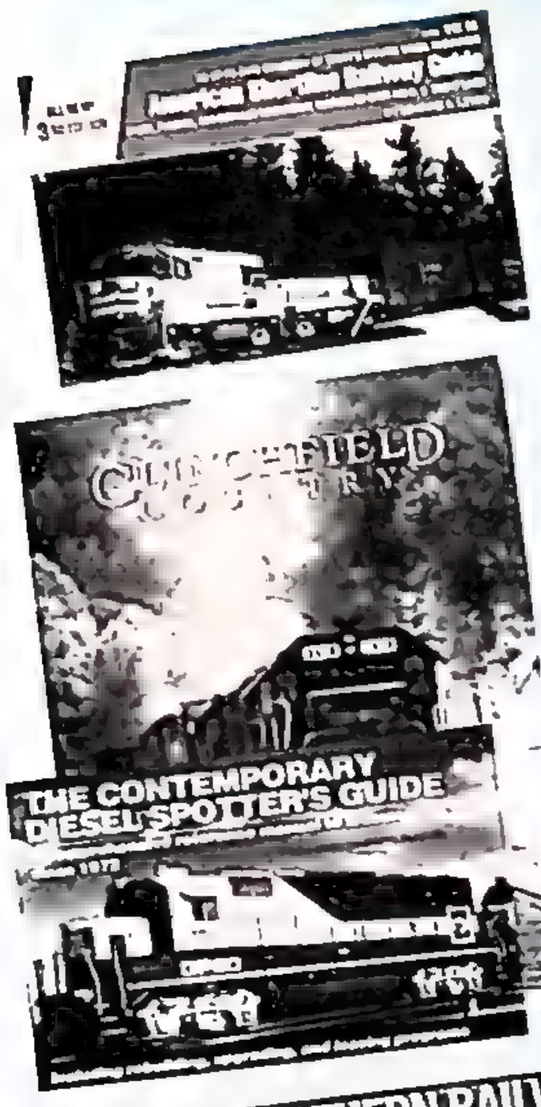

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REMOTE woods and water invisible from track level stretch north toward the horizon near Mattawamkeag, Maine, as a Canadian Pacific freight heads west on August 30, 1981.

WHY AERIAL PHOTOGRAPHY?

WHY aerial railroad photography? Aerial photography of any kind is expensive. Aircraft rental is at least $35 an hour, and a pilot costs $20 an hour or more. Therefore, you must have very good reasons for wanting to take pictures of trains from the air.

One obvious advantage is that you can get to many places where there are no roads. Another is that you can cover more territory in a small amount of time. But the biggest advantage is elevation. The shot of Southern Pacific *Daylight* 4-8-4 4449 on pages 24-25, on its 1981 trip from Portland, Ore., to Sacramento, Calif., was taken from above Shasta Lake—a view only obtainable from the air.

In the relatively flat terrain of much of the eastern U.S., it is often difficult to get better than a track-level angle. When some elevation is available, often there are trees in the way. Some railroad photographers living in the East prefer to do their rail photography in the West.

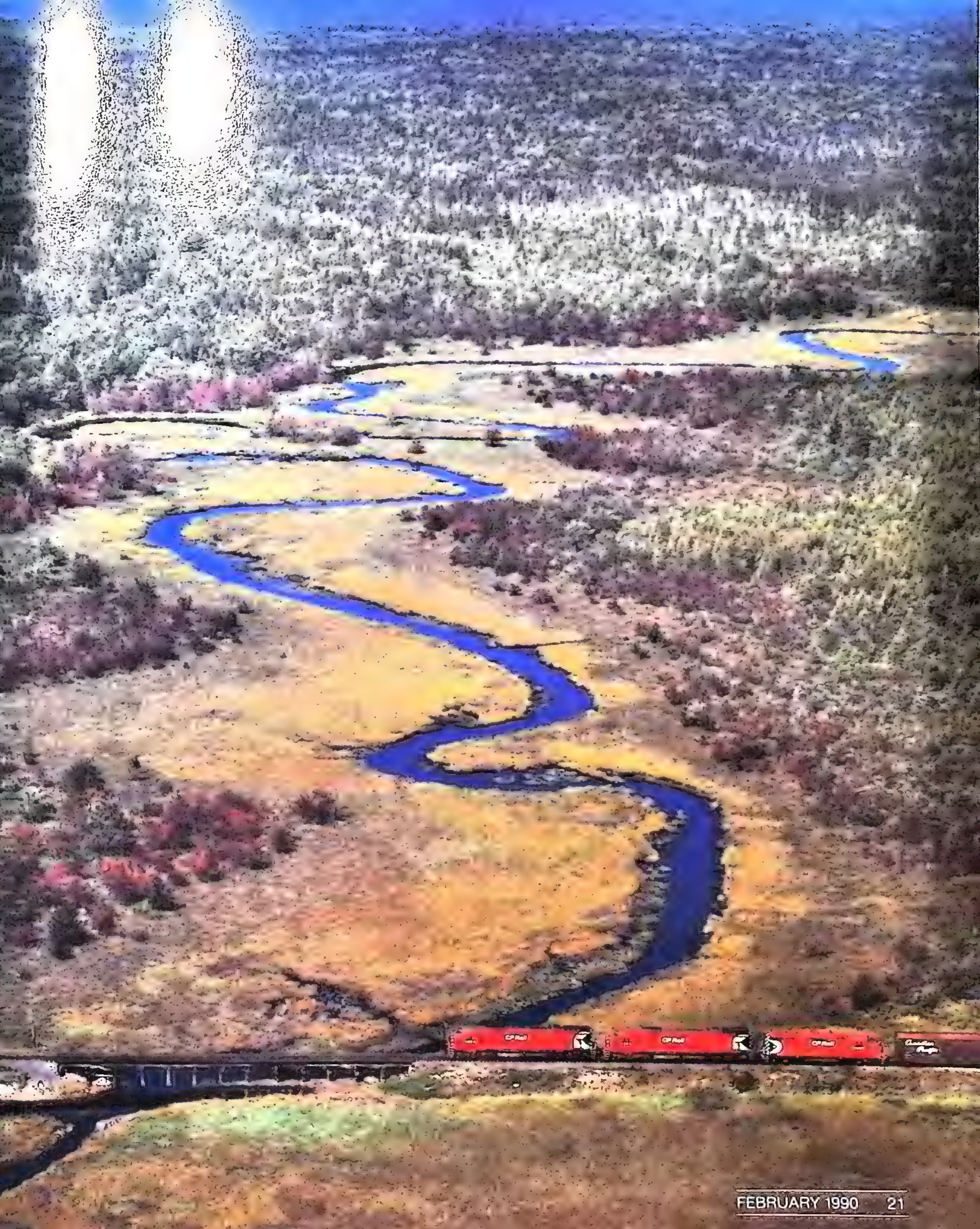
What makes Western photos so much more spectacular? Is it that the scenery is more beautiful? I don't think so. The broad rivers, rolling hills, and deep forests of the East are just as attractive as the deserts and barren mountains of the West. What I have tried to do in my aerial photographs is to show trains, particularly Eastern trains, operating in their environment. Elevation allows the photographer to show the railroad doing just that, be it in the Sierra, the Tehachapis, or on Sherman Hill.

Consider the accompanying photos. They would not be nearly as exciting without the typical New England lake, fall colors, or depth showing the towns' buildings or the forests and waters beyond, all invisible from even an overhead highway bridge. New England is beautiful country, but a grade-crossing angle just doesn't do it justice.

Elevation, that extra dimension

LOREN WRIGHT

PHOTOS BY WRIGHT BROTHERS PHOTOGRAPHY



WHY AERIAL PHOTOGRAPHY?

WATER of Great Bay accentuates this view of a Boston & Maine local out of Portsmouth, N.H., heading west near Pease Air Force Base behind a pair of Geeps toward Rockingham Junction on October 14, 1981.

SHARPLY contrasting with the waters of Shasta Lake near Redding, Calif., Southern Pacific GS-4 4-8-4 4449—owned by the city of Portland, Ore., and newly restored to its original Daylight livery for the opening of the California State Railroad Museum at Sacramento—heads south from Klamath Falls, Ore., on April 26, 1981, for the Golden State capital and the museum dedication.

THERE are basically two ways to make the best use of an aerial rail photography session. One is to identify a particular train—preferably a scheduled train, or one that operates reliably at about the same time—and shoot it at a number of different spots along its route. We have applied this approach with excursion trains, including the pictured 470 Railroad Club trip on the Bangor & Aroostook and the SP 4449 trip.

The other method involves covering an area where a number of trains can be expected during the allotted time. This works well in our home territory, southern New Hampshire and eastern Massachusetts, where we are quite familiar with operations on our home road, Guilford's Boston & Maine. Either strategy, of course, is more effective with information from the dispatcher or on a railroad radio scanner.

There are certain techniques to be followed in taking train pictures from the air. We have learned a number of lessons, the hard way! Here are a few mistakes to avoid:

☐ Don't shoot through the plane window. A high-wing plane, such as a Cessna, is much better than a low-wing one, but aboard either, the window must open completely. Sometimes only the window on the pilot's side of the plane opens, and it takes some practice for a pilot to get used to flying from the other seat.

☐ Don't use Ektachrome film. To begin with, it has a bluer cast than Kodachrome, and when you add the extra blue caused by the excess ultraviolet light at higher elevations, the

WHY AERIAL PHOTOGRAPHY?

slides end up unnaturally blue. For most applications, I use Kodachrome 64.

☐ Don't shoot slower than 1/500 second. Small planes produce a lot of vibration.

☐ Don't brace yourself against the body of the plane. Again, the vibration will blur your pictures.

☐ If the sun isn't going to be out most of the time, stay on the ground. Cloudy-day aerial photos are usually very dull.

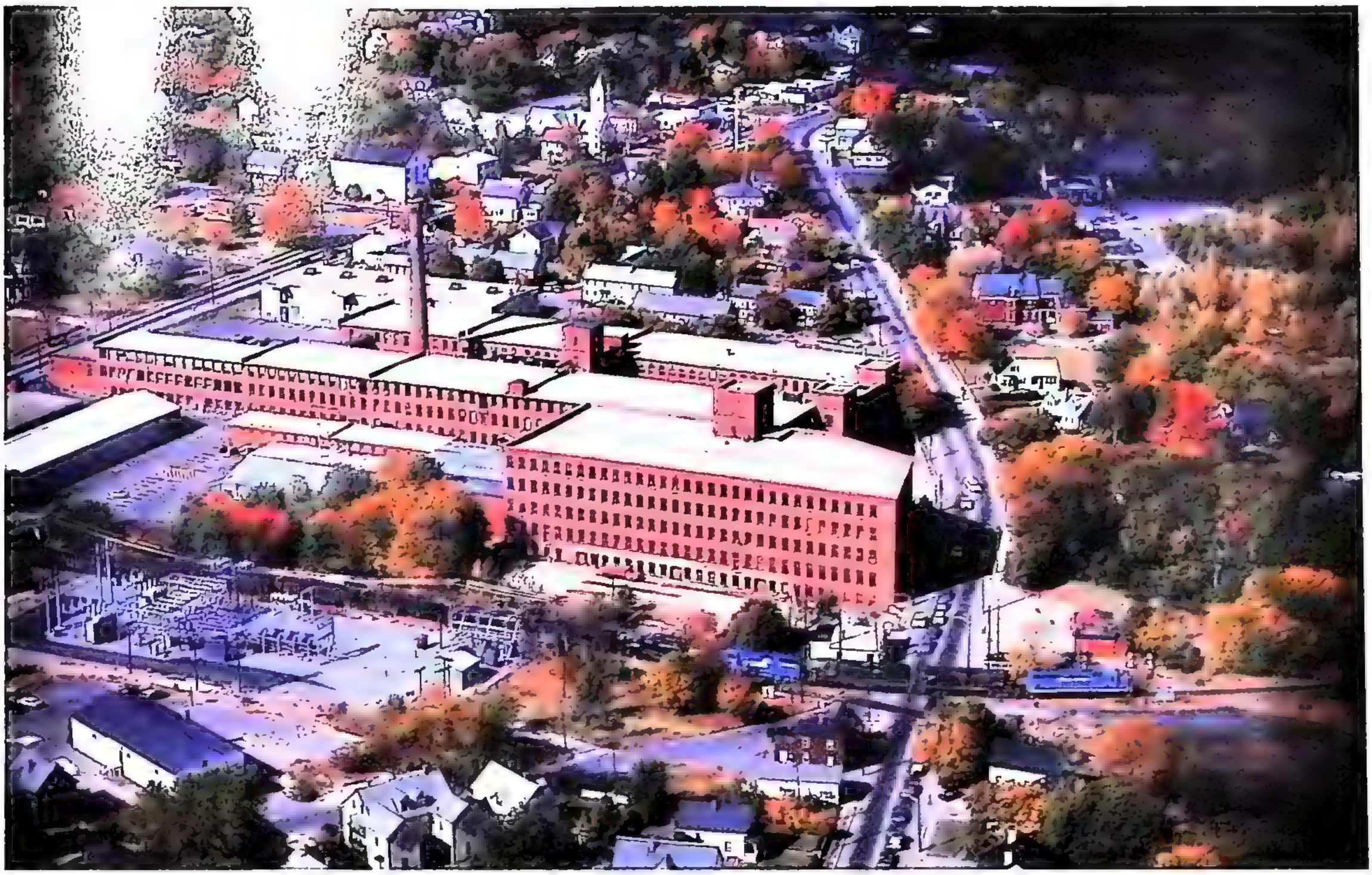
☐ Take your shots from as low an angle as possible. High-perspective shots look very unnatural. Remember, all you're trying to do is gain a little elevation. Don't get too carried away, though—by law, the pilot can descend to a minimum altitude of 500 feet, so don't ask him to go so low that he would put himself at risk of losing his license.

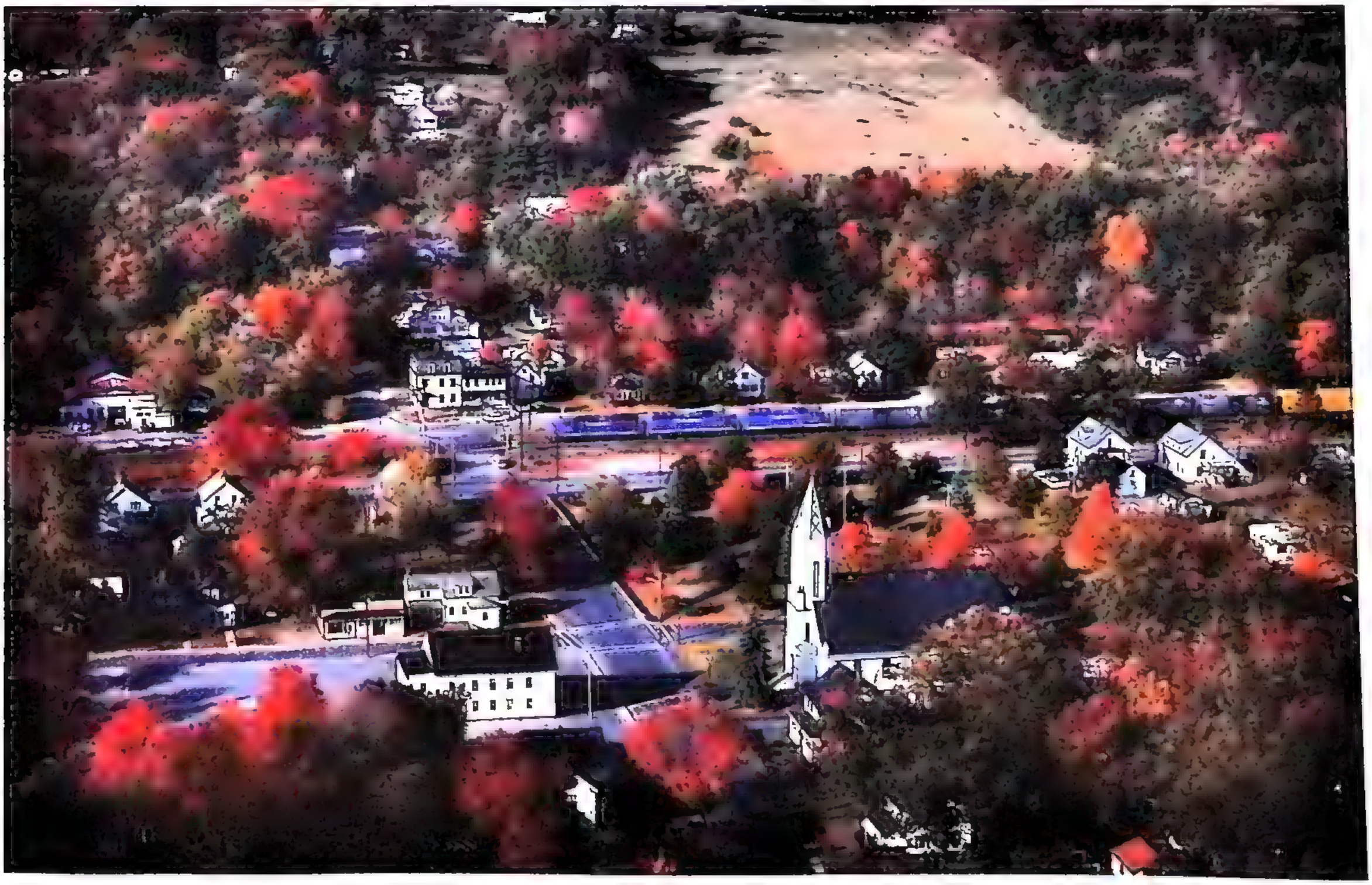
☐ If you ever suffer motion sickness, take Dramamine a half-hour before take-off. Trying to focus and compose through a moving viewfinder with no horizon reference can produce severe vertigo and will upset even very "durable" stomachs. You may want to experiment with ginger root—I've heard it works wonders.

Most of the other rules we follow in aerial photography apply just as much to terrestrial shots and so do not bear repeating. I have found that lenses with focal lengths in the range of 35mm to 200mm work well. When using a lens shorter than 35mm, the wing and wing strut get into your frame. With lenses longer than 200mm, camera motion

WHY AERIAL PHOTOGRAPHY?

A PERSPECTIVE on details of scene unavailable from ground level is common to these New England urban aerial views (clockwise from above). As if on a model railroad layout, Bangor & Aroostook's engine terminal at Northern Maine Junction near Bangor complements the arrival of repainted BL2 557 The American Railfan *with its first excursion, returning from Caribou, Me., on June 1, 1980. A large former textile mill in North Chelmsford, Mass., now occupied by Wang Laboratories, all but hides a Boston & Maine unit coal train with one B&M and four Conrail units on the north leg of the wye October 10, 1981. Shirley, Mass., offers typical New England town trappings, including a church, plus fall color, in an October 15, 1980, view of B&M train POME behind three GP40's.*





WHY AERIAL PHOTOGRAPHY?

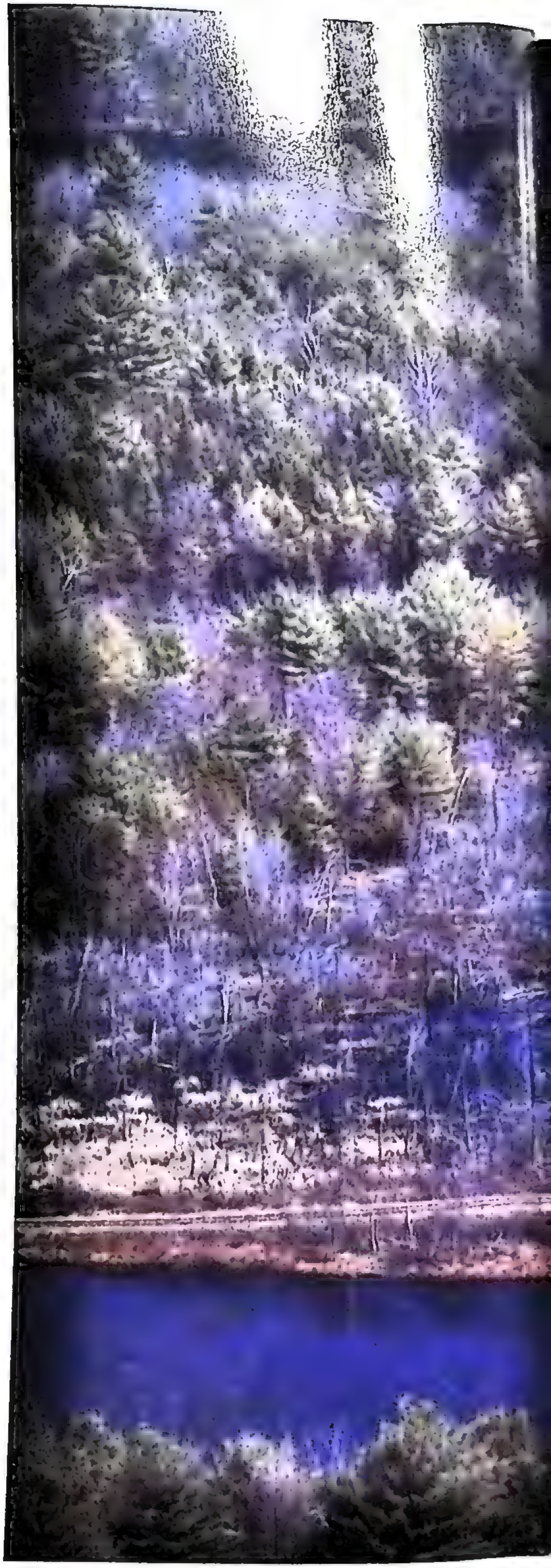
NEGOTIATING a tight curve amid woods and water at Elmwood, N.H. (an old leg of a wye), an excursion out of Boston with MBTA commuter equipment—two F40PH's bracketing five former Budd RDC coaches—heads back toward Nashua on the return portion of an April 23, 1983, outing to Hillsboro.

makes it difficult to frame and focus. Most of the time, I use a 75-150mm or 80-200mm zoom lens. It helps to have two or more camera bodies mounted with different lenses, for changing film is difficult. A motor drive helps considerably. Not only does it allow you to get more shots (film is cheap compared with flying time!), but the motor drive's extra weight adds stability that helps in your framing and focusing.

And finally, plan ahead! Have the pilot fly ahead of the train and decide together on a few good spots. Bridges, rivers, lakes, and other landmarks always add interest to a picture. Then fly back to the train and get your planned shots.

MUCH of the success of an aerial session depends on the pilot. He is sitting on the opposite side of the plane and usually can't see what's happening on the tracks. He must be able to time the aircraft's arrival at the ideal location, headed in the right direction so as to give the photographer as much flexibility and time "window" as possible, and anticipate train speed changes—all without more than an occasional glimpse of the train. This frequently means changes in airspeed from near maximum to minimum, elevation changes of a few hundred feet, and banks that approach 60 degrees—all in a matter of seconds. Communicate with your pilot; these maneuvers will not bother him, but he will probably avoid them in consideration of your stomach. At the same time, he must watch for other planes and make sure he doesn't fly too low. Some of the more publicized fan trips are likely to be attended by other aircraft and even low-flying helicopters. Let your pilot maneuver as best he can for your shots, if you can stay relaxed. Remember, it's supposed to be fun! ■

LOREN WRIGHT is a computer programmer, writer, and photographer. His brother DARRYL WRIGHT, a captain with the Concord (N.H.) fire department, is also a commercial charter pilot and flight instructor. Together they operate Wright Brothers Photography, which sells duplicate slides and Cibachrome prints from their aerial rail photography sessions. Says Loren, "Darryl and I have developed a good rapport, such that we now seldom miss a shot. Much credit for the photos on these pages goes to Darryl."



JOHN F. ENDLER JR. *captured a spirited race between Pacific 827 and Camelback Ten-Wheeler 779 in the afternoon commuter-train rush of July 20, 1951, at Communipaw, just outside Jersey City Terminal, as Fairbanks-Morse H16-44 1515 shuffled empty coaches.*

JERSEY CENTRAL LINES

FALLEN FLAGS ALBUM

THE Central Railroad of New Jersey was, beyond argument, an uncommon company. Despite its small size (under 700 miles), its struggle to overcome the loss of Pennsylvania anthracite coal as a tonnage staple, and the burdens of commuter-train operations and heavy New Jersey taxes, CNJ forever exhibited personality. CNJ's rails extended from Jersey City south to the tip of the Garden State and west to Scranton in the Keystone State, and it shared ownership with the Pennsylvania of the New York & Long Branch along the Jersey Shore. In the steam era, CNJ was a property of Camelbacks and beetle-browed Pacifics and Mikados. Beginning in 1925 with historic box-cab No. 1000, it assembled a smorgasbord of diesels that included Baldwin and EMD cab units and Fairbanks-Morse and Alco road-switchers. Alas, Jersey Central entered bankruptcy in 1967, and nine years later was consumed in the creation of Conrail.—GARY W. DOLZALL.

Compact and uncommon

JERSEY CENTRAL LINES

ROBERT E. GABBEY happened upon a pair of green-and-yellow CNJ Baldwin Babyface cab units in a rural habitat, switching at High Bridge in preparation for the run up the 30.2-mile High Bridge Branch for interchange with the Erie Lackawanna. The date is June 22, 1962, but already it is apparent that Jersey Central is beginning to suffer decline.

WAYNE BRUMBAUGH *visited the scenic Lehigh River Gorge in Pennsylvania, where Lehigh Valley and Jersey Central routes paralleled, capturing burly* CNJ 2-8-2 931 *lugging train JC-3 up the canyon 121 miles from the urban bustle of Jersey City. CNJ gave up on its Keystone State trackage in 1972. At Jersey City (far left), he recorded blue 4-6-2 832 (Baldwin, 1928) on* CNJ's *most famous train, the* Blue Comet, *as it charged out of town on its 3-hour run to Atlantic City in 1936. The* Comet *operated over* CNJ, NY&LB, *and Pennsylvania-Reading Seashore Lines, from 1929-1941. Jersey City was also the Gotham home for Reading and Baltimore & Ohio.*

JERSEY CENTRAL LINES

DAVID PLOWDEN snared the spirit of CNJ in this 1960's view of the Jersey City yard, its decrepit tracks leading toward the New York City skylines of Manhattan (left) and Brooklyn (right). A railroader rides the top of GP7 1526 as it switches.

PACING the 913 westbound out of Tracy, Calif., on March 18, 1977, gave no hint that the old freight warrior soon would wear a fresh coat of "Zephyr" orange and silver for her last years of service in the 1980's. The veteran now is at the state rail museum in Sacramento.

WP's F units in work clothes

Last days of the "old" Final Four

DOUG HARROP

DURING most of the 1970's, the Western Pacific operated two daily turns from Stockton to Milpitas, Calif., and back. They were called on duty at Stockton at 12:01 a.m. and 12:01 p.m. (with usually just one train on Sundays) and generally referred to as the "San Jose Turns," though they rarely ran all the way into San Jose.

The trains traversed a very scenic route along the First Subdivision, up and over the barren Altamont Hills, across the Amador Valley, and down Niles Canyon, where they left the main line and rolled down the San Jose Branch to reach a Ford Motor Company assembly plant at Milpitas. They did some local switching along the way, but the automobile traffic was the principal reason for their existence.

Since the noon train ran west in the afternoon and the midnight train came back east in the early morning, they were primary targets for photographers because almost all of their daylight hours were spent heading into the sun. And since Stockton and the Amador Valley are in and on the edge of the desert-like San Joaquin Valley, there was usually plenty of sun to run into.

But these scenic, sunny settings were not the main reason for the Turns' popularity among railroad photographers; rather, it was their motive power. As fleets of the General Motors "covered wagon" diesels dwindled and disappeared elsewhere around the country, these trains continued to regularly draw the fabled "Final Four": Western Pacific's last active quartet of F7's. Often all four units would be lashed to-

gether; occasionally three or all would be used along with other WP units; sometimes the F's didn't run at all. The San Jose Turns varied in length from the customary caboose-hop east on Sundays to 80-car drags loaded with too much tonnage, which would cause the F's to struggle up the 1 percent grade of the wind-swept hills and Niles Canyon, sounding wonderful and looking beat-up and grand. When the San Jose Turns ran without F's, you knew that they were being used on the "High Line" above Keddie in snow-clearing service or west of Stockton on the "Detour" job. Or, as was the case several times each year, they were on the Stockton "dead line," rumored never to run again. Somehow, they always came back for one more fling.

When I lived in the town of Pleasanton, in the Amador Valley, between 1970 and 1977, I became quite fond of the old covered wagons. They provided a great way to spend a Saturday. In spring 1977, faced with four weeks vacation and no place to go (I was selling my house), I had an excuse to really pursue the aging F's. I would spend several hours each day either chasing them across the district or hiking into a remote spot for a single photo. You didn't need a lineup or a radio scanner, for sooner or later the Turn would always show up. Sometimes it would come into view headed by GP7's or GP20's, and I would be so disgusted I often wouldn't even take the picture. That was so dumb—it was like the steam photographers who refused to shoot the early

ALL of the "Final Four," exhibiting three versions of WP freight livery, are on the Turn (top) grinding westbound up to Altamont summit on August 29, 1976. "It used to be that you could pull off the I-580 shoulder and get this shot with no trouble. Now the California Highway Patrol will cite you without even asking why you are stopped, but of course there are no F7's there now." Before losing her "D" suffix in the number boards, fresh green 917 led a Geep and another F7 (above) up the grade out of Pleasanton with 60 cars in April 1974.

diesels. We su[illegible] of foresight then.

Each of t[illegible] four [illegible] own personality. Two, 918 and 921, [illegible] the first [illegible] ation of the old *California Zephyr* colors o[illegible] and di[illegible] 918 was in solid Tuscan red (1972) "Feather green." All orange; and 917 [illegible] except 917 loo[illegible] they had been the first of the paint shop since Calif[illegible] became a unit, and by 1977 even the 917 was lo[illegible]

When I mo[illegible] that year, the rumor was (once [illegible]) that [illegible] be dead by June. As it turned out, they, di[illegible] all the "falling to fires, wrecks, and [illegible] Surely, one had finally come to an end on the WP.

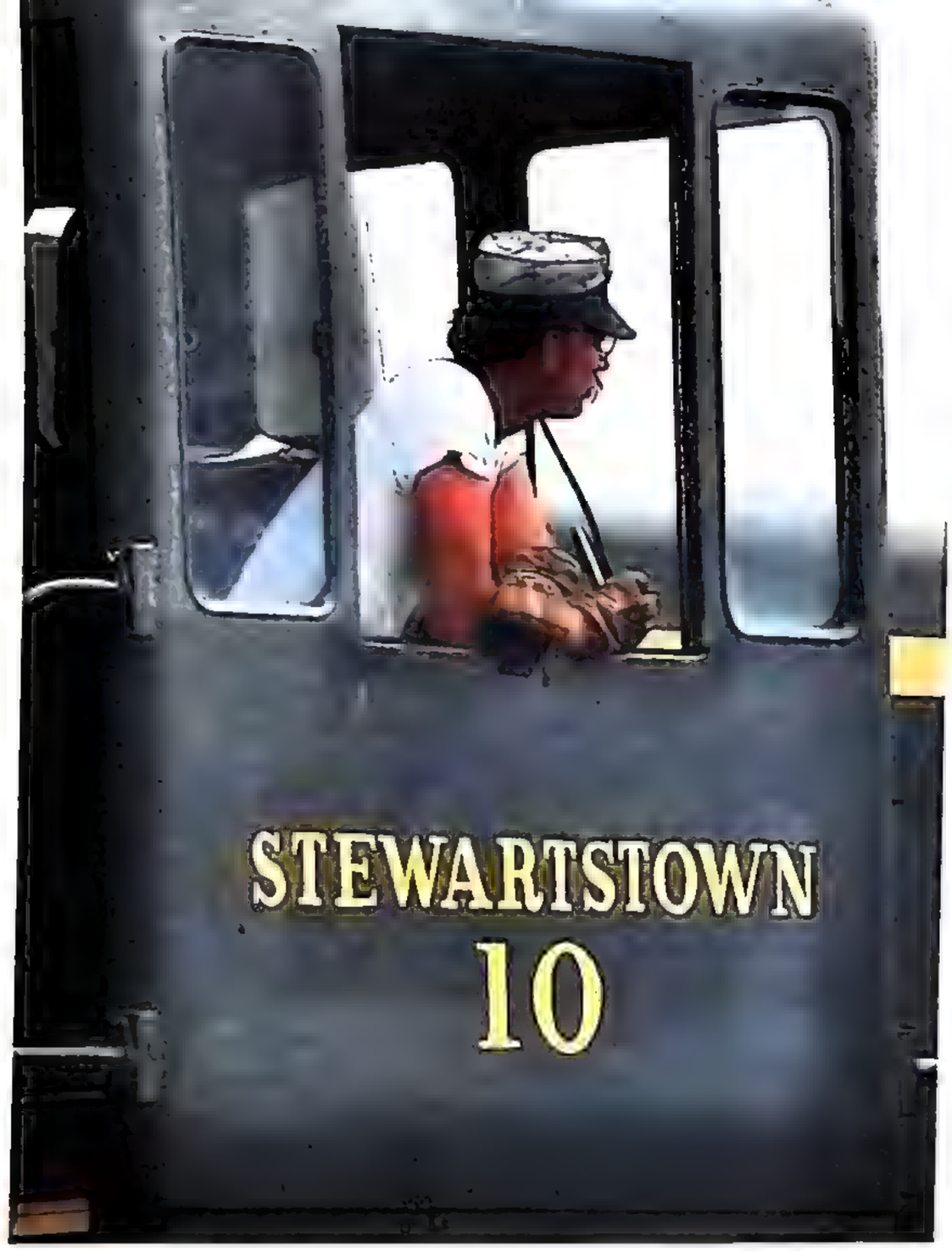
Incredibly, it hadn't. For its own reasons, the railroad had the four units rebuilt. They were also repainted, three in green with the 915 receiving a sparkling coat of orange and silver. They returned in early 1978 for a few more years of on-again, off-again service, and once again were used west of Stockton, mostly on the Milpitas runs. At least two of them, 917 and 921, lasted longer than did the Western Pacific. In January 1983, weeks after the Union Pacific had absorbed the WP, the two F's made their final runs over the Altamont Hills. Thanks to their longevity, all four have been preserved in area museums in California: 913 (earlier 913A and originally 920A) in 1981 at the California State Railroad Museum in Sacramento, 917 (nee 917D) in 1983 at the Western Railway Museum at Rio Vista Junction, 918 (originally 918D) in 1981 in the Pacific Locomotive Association's Castro Point museum, which is being relocated to Niles Canyon on retired Southern Pacific roadbed, and 921 in 1983 to the Portola Railroad Museum, home of the Feather River Rail Society's large WP collection.

I would have enjoyed returning to California and seeing the old/new F7's in their colorful finery, just as I would be pleased to go back today and watch high-tech GE units lift Union Pacific double-stacks up through Midway. But for the F7's it was not to be. So I am now content with my photos and reminiscences of F units wearing old work clothes and looking mighty fine doing so. ■

DOUG HARROP is a Southern Pacific engineer working out of Ogden, Utah.

WP'S F UNITS

COWS turn their backs as a westbound Turn works upgrade a mile east of Midway behind all four F's on February 17, 1977. The ancient "Feather River Route" 40-foot box car was by then consigned to maintenance-of-way service for WP.



IN the cab of GE 44-tonner No. 10, the Stewartstown engineer waits for the highball to begin the run. Conductor Russell Mellinger, wearing a Pennsylvania badge on his cap, advises passengers ready to board the photographers' special. An assistant, with bullhorn in hand, sports a yellow Stewartstown cap. The GE center-cab, built for the Coudersport & Port Allegany of Pennsylvania in 1946, was acquired by the SRR in 1972.

A RIDE THROUGH HISTORY

SPITTING is Prohibited." Like the fading sign painted over the doorway of the 1922 Reading Company coach, a ride on the Stewartstown Railroad is a ride into history. A glimpse of a bygone era is recreated weekly on the Stewartstown as people from the nearby hamlets, towns, and cities of southern York County, Pa., buy their tickets at a 1912 station and board the train headed for New Freedom, 7.4 miles west. The SRR also operates trackage north from New Freedom 18 miles to a connection with the Maryland & Pennsylvania ("Ma & Pa") at Indian Dam Road, near Hyde on the outskirts of York. This is a portion of the former Northern Central Railway, formed in 1855 and later part of the Pennsylvania Railroad.

Employing 70-lb. rails, this rural feeder line had its grand opening in September 1885. Chartered by local citizens who wanted to tap the booming agricultural areas of northern Maryland and southern Pennsylvania, the Stewartstown overcame many obstacles to build to the nearest main line, the Northern Central.

The fledgling line overcame several steep grades and narrow valleys. The result is a scenic winding route that keeps the ride anything but routine. The SRR passes through a number of small towns—the likes of Tolna, Hungerford, and Shrewsbury—which were in their prime in the 1800's. The homes and farms that pass by the open coach windows, although worn a bit through the years, look like beautiful landscapes painted by a master artist. The track winds downhill to cross the Waltmyer School Road three times in a half mile.

People whose ancestors have heard the Stewartstown's bell and whistle for over a century still stop and wave. Whether they are hanging clothes, working in the garden, or coming out of the corner drugstore, they offer a welcoming smile.

Stewartstown Railroad offers century-old sights

DAVID L. JENNINGS

FIRST stop out of New Freedom on the old Northern Central is Hanover Junction, where No. 10 poses in front of the historic station (top) that saw 11,000 wounded soldiers pass through during the Civil War. On the Stewartstown's excursions, trainmen and assistant conductors punch tickets in the traditional manner. Passengers young and old alike enjoy the ride.

"MIGHTY MO" No. 9, a 35-ton four-wheel model ML-8 Plymouth locomotive built by Ohio's Fate-Root-Heath in 1943, backs through the switches at Stewartstown onto the train.

A RIDE THROUGH HISTORY

The train, which travels at a leisurely 12 to 15 mph, normally is pulled by No. 9, "Mighty Mo," a 35-ton four-wheel gasoline-powered Plymouth built in 1943, and No. 10, a 44-ton General Electric diesel from 1946.

The New Freedom-to-York line was completed in 1838 as part of another community's desire to join the future. The people of York were looking to connect Baltimore, Md., with the Susquehanna River at Harrisburg and Columbia, Pa. Originally called the Baltimore & Susquehanna, this railway became known as the Northern Central in 1854. It was acquired by the Pennsylvania in 1910, and Penn Central took over in 1968.

The last passenger train passed through New Freedom on April 30, 1971, the eve of Amtrak. Fourteen months later, Hurricane Agnes took the line out of the running—a situation that lasted over 12 years. The storm devastated much of the Northeast and destroyed several stone-arch bridges and tracks, and Penn Central refused to rebuild the line, which had long since lost the battle with parallel Interstate 83 and over-the-road transportation.

May 15, 1985, marked the grand reopening of the York-New Freedom line by the SRR. Once again passengers and freight traveled the tracks north. Although it carries nowhere near the amount of traffic as in the past, the line continues to host year-round freight service plus Sunday-and-holiday passenger excursions from May through early November.

ONE such excursion that demonstrates the keen interest and enthusiasm the Stewartstown attracts was a well-attended "photo special" on August 13, 1988, the first such here in nearly 30 years, beginning on the original SRR segment. Last operated in 1959, the train made a series of planned stops where passengers and people following it had an opportunity to photograph the train as it passed by.

Besides the two units, the consist included 1341, a Reading coach built in 1922; sister 783, built in 1931, and a privately owned 1951 Pennsylvania caboose. The crew included two enginemen, two firemen, a conductor, two assistant conductors, two road-crossing flagmen, and two delightful women who provided passengers with refreshments and information. The crew worked according to tradition. The conductor took your ticket and punched it. Towns and stops were called out by assistant conductors in each car. The enginemen and firemen used hand signals when changing cars or tracks, and the flagmen raced from crossing to crossing to stop road traffic.

Once at New Freedom station, No. 11, a rare Electro-Motive 101-ton 800 h.p. rebuilt SC diesel, replaced "Mighty Mo" on the special for the run north to Hyde. No. 10 led the train north, and No. 11 joined at Seven Valleys Borough.

An interesting stop was historic Hanover Junction, 8.9 miles from New Freedom. This station was built 1852-1854 and during the Civil War saw more than 11,000 wounded soldiers pass through on their way from the battlefields at Gettysburg. President Abraham Lincoln changed trains at this station in 1863 on his way to deliver his Gettysburg Address. Seventeen months later, on April 21, 1865, Lincoln's funeral train passed this way. After the Civil War, many other dignitaries traveled this same route to historic Gettysburg.

Even today, boarded and deteriorating, the Hanover station has a quiet historic feeling. As the photo special approached the station, many passengers watched solemnly as the structure silently came into view. Passing Hanover Junction on that hot August day one could almost hear the sound of horses and buggies as men and women waited on the platform for the next train, over a century ago.

Just past Hanover Junction, at Seven Valleys Borough, the special stopped for a homemade box lunch. The passengers gathered to eat outside, next to the train. The carefree days of the 1920's and before must have been very much like this lunch on the lawn.

The next stop was Howard Tunnel, which penetrated over 300 feet of solid rock and was completed in 1840. The train proceeded to Indian Rock Dam Road, northernmost point of SRR operation. After the official photo runby, the train reversed, with No. 11 pulling back to New Freedom for a change to "Mighty Mo" (11 is too heavy for the New Freedom-Stewartstown track).

More than 100 passengers experienced the Stewartstown's first such train in nearly three decades . . . young and old, amateur photographers and newspaper reporters, railroad experts and even a few people just along for a warm summer ride through history. ■

DAVID L. JENNINGS, 37, of Abingdon, Md., is a civilian video producer for the Department of the Army.

WITH the rare SC No. 11 on the front, the special cuts through the woods on the return from Hyde (above). The consist includes a 1951 PRR caboose and two ex-Reading coaches. Below, No. 10 emerges from the north portal of 300-foot Howard Tunnel, completed in 1840. Stewartstown runs excursions on Sundays and holidays from mid-May to November.

IN December 1960, 2-8-0 14, a 1913 Baldwin, worked around the Northwest Paper Mill in Cloquet, four years before Potlatch purchase and dieselization. It is one of three D&NE steamers to survive, in South Dakota.

THE Duluth & Northeastern was built as a logging railroad out of Cloquet, Minn., 15 miles west of Duluth, around the turn of the century. At one time it boasted 75 miles of track. By World War II it had contracted to a 10-mile line connecting Cloquet with the Missabe Road at Saginaw, Minn. D&NE attained notoriety among rail photographers nationwide in the late 1950's as one of three dozen or so holdouts for steam power, and it hosted several passenger excursions. It did not dieselize until August 1964 (with secondhand EMD SW1's), one of the last short lines to do so. Owned by Potlatch Corp. since 1964, D&NE still serves as an industrial switching carrier around Cloquet. Occasionally, one of its diesels will haul a passenger excursion consist. Russ Porter, a Milwaukee area railroad artist, historian, and photographer, was among the visitors to D&NE in its late steam years and shares his 35mm Kodachromes with T.I.

...hort ...e steam holdout

Duluth & Northeastern stuck with it into the Sixties

PHOTOS BY RUSS PORTER

AS late as 1963, you could ride the caboose of D&NE's daily-except-Sunday freight to Saginaw, a 2½- to 4-hour ride, for 84 cents. This view of 2-8-0 28 taking water at the Cloquet tank in September 1962 is from the caboose cupola.

CONSOLIDATIONS 14 and 27 fit right in with the small-town charm of Cloquet on an Illini Railroad Club fan trip on 1962 Labor Day weekend. ■

SHORTLINE STEAM HOLDOUT

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The Glory Machines, Volume 4 – "St. Louis Glory" features the color films of Joe G. Collias in a 1940s look at Gateway City rails. Bonus: Southern Pacific steam at Tucson. 38 min. (Herron) ...**$39.95, #70205 V**

Guilford Diesels on the D&H – Recorded only weeks before Delaware & Hudson's bankruptcy, this video documents Guilford's diversity; most action around Binghamton. 61 min. (JMJ).....**$49, #70196 V**

Juniata's Jewel – Pennsy K4 1361 returns to service for the first time in 28 years and you can witness all the excitement. Also historical PRR scenes. 53 minutes. (Berkshire Videography).....**$39.95, #70175 V**

The Magnificent GG1 – Here's a superb documentary on the GG1 electric, including a historical overview and action between New York's Sunnyside Yard and Philadelphia. 60 min. (Mark I).....**$49.95, #70212 V**

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The Milwaukee's Mighty Electrics – Watch the famed electric "Joes" in action over Pipestone Pass, boxcabs crossing the Columbia River and more in this bit of railroad history. 40 min. (WB Video) ...**$39.95, #70220 V**

Pennsylvania Glory Vol. 1 – Climb aboard the PRR of the 1950's and see the action on the Long Island New York & Long Branch in Atlantic City, Elizabeth, Harrisburg and Enola Yard. 46 min. (Herron).....**$49.95, #70251 V**

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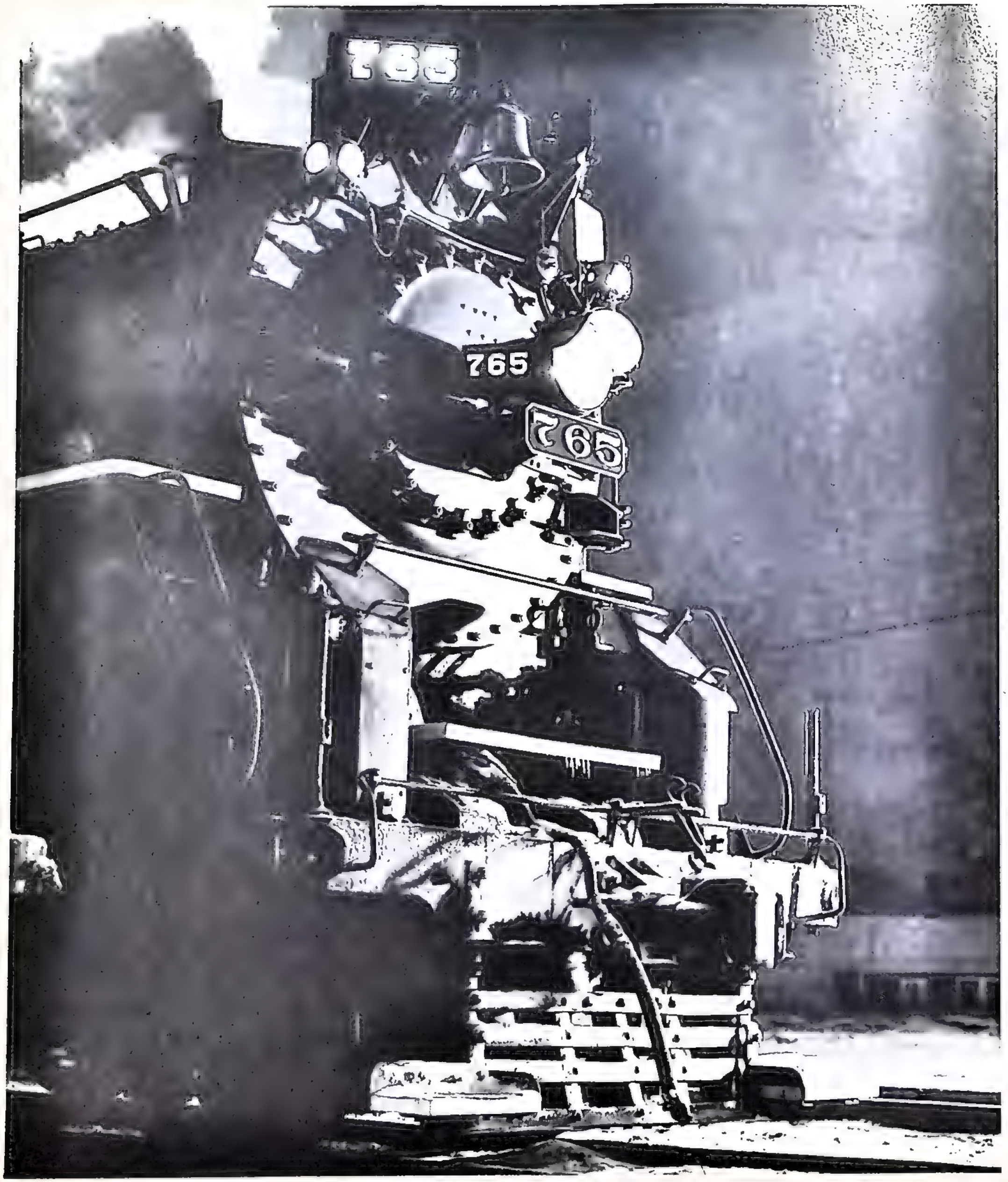
PICTURE SHOW

An exhibit of individual efforts

VICTOR HAND was alert, and lucky, while riding east on Amtrak's triweekly North Coast Hiawatha *in December 1972, as, in mid-morning, his train overtook a paralleling Milwaukee Road freight behind two Little Joes in Jefferson Canyon, Mont. As the Burlington Northern track diverged from the river and the electrified Milwaukee line near Three Forks, he aimed his camera through a rear window of a dome to preserve this scene, most elements of which are now gone.*



PICTURE SHOW

RON PISKOR entitles this nocturnal study of restored Nickel Plate Berkshire 765, at Bellevue, O., on December 1, 1979, "Face to Face with an All-American." The 2-8-4 was en route from its Fort Wayne (Ind.) home to Sandusky, O., for winter storage, and in following it across the farmlands, Piskor was reminded of a similar outing in the opposite direction a decade earlier on the same former NKP main line with sister Berk 759, on the "Golden Spike Centennial Limited."

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Photo: Gary W. Dolzall

DAVID C. WENDT photographed this westbound Chessie System freight cutting through fresh snow "almost literally in my backyard" a half mile west of Oxford, O., on the former Baltimore & Ohio line between Hamilton, O., and Indianapolis—also the route of Amtrak's Cardinal*—during the winter of 1977-1978.*

PICTURE SHOW

JAMES T. BRADLEY of Irving, Tex., braved a Texas Panhandle blizzard to record this shot at Washburn, along U.S. 287, of Burlington Northern GE C30-7 5595 at speed leading an empty coal train west toward Amarillo on December 14, 1987.

PICTURE SHOW

DAVE DUDJAK studied the snow-covered but weary face of black, white, and red Western Maryland F7A 7165 on the evening of December 9, 1978, after it arrived at Connellsville, Pa., on a westbound run on WM affiliate Baltimore & Ohio. "The freshly fallen snow outlines the classic EMD bulldog nose styling, from sloped windshields to encrusted pilot, and a yard floodlight tower forms a halo around it."

2 NEW VIDEOS: SANTA FE in ARIZONA - RIO GRANDE in UTAH

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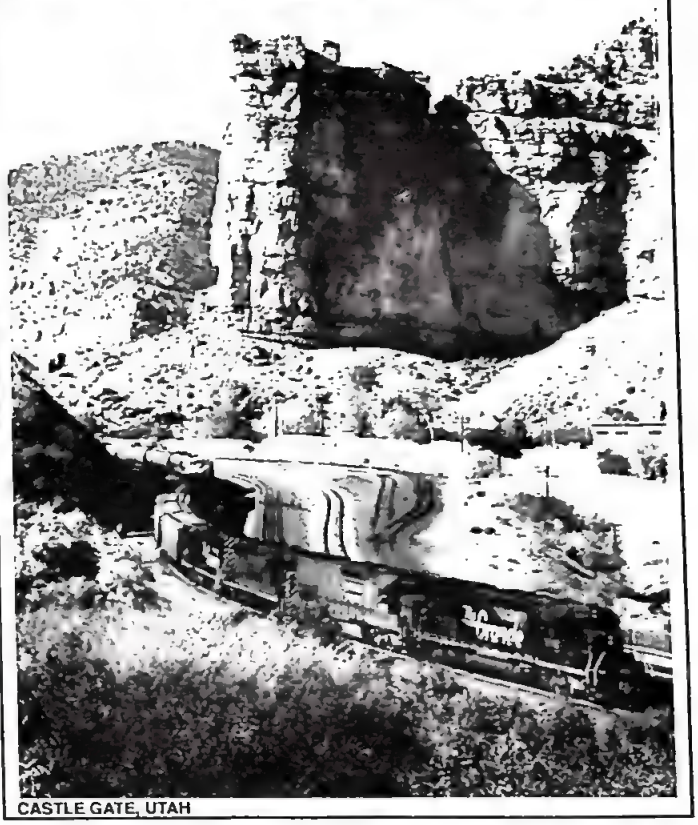

CASTLE GATE, UTAH

Photos by Jean Gross

SANTA FE'S SELIGMAN SUB

Desert...snow capped peaks...and "Yellow Bonnet" diesels. That's the Santa Fe's Seligman Subdivision. You'll see a variety of Santa Fe power as trains from California, Texas and the Midwest thunder over the Arizona Divide between Winslow, Arizona and Needles, California. Red and yellow merger paint schemes are seen also. Locations include the massive steel arch bridge over Canyon Diablo - Supai Summit with the snow capped San Francisco Mountains - Peavine Line to Phoenix - New Line Williams to Crookton - Yampai Summit - Crozier Canyon - Kingman Canyon - Colorado River Bridge at Topock - and Needles, California. 60 minutes of Santa Fe Action in the Great Southwest. **49.95**

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Videography by Dave Gross, broadcast quality, live sound and color. Narrated by Rege Cordic.

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GARY E. BOWMAN set up his tripod at Santa Fe's engine-servicing facility at Winslow, Ariz., at 6 p.m. on February 11, 1978, to capture GE road diesels under a blanket of fresh snow. Nos. 8781 and 8759 are 2 of 100 model U36C's built 1972-1975, which were rebuilt by the railroad into "SF30C's" in the late 1980's.

PICTURE SHOW

JIM BRADLEY of Harrisburg, Pa., focused on the switch heaters in the foreground at the Amtrak station on the night of Friday, January 14, 1978, as an eastbound Conrail train departed behind two GE E44C's on the Columbia Branch, six years before Conrail dropped electric freight operation. A 6-inch snowfall kept the gas burners going and the switchtenders busy throughout the night and the next day.

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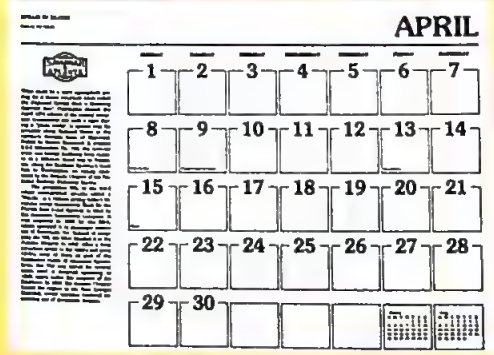

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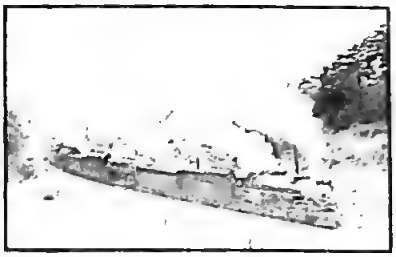

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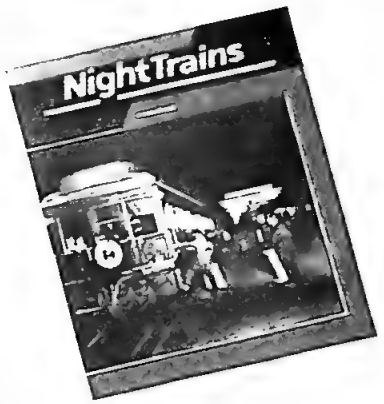

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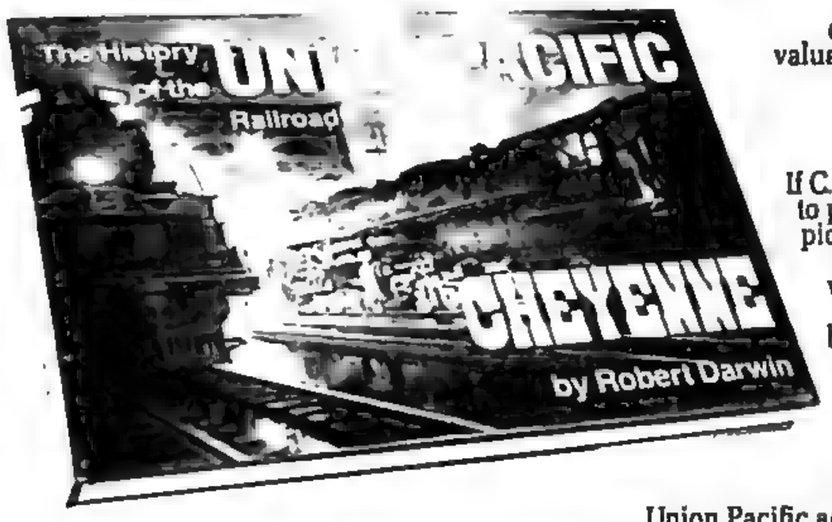

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Vol. 54, #3, 1989

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OH, FOR THE BLACK AND WHITE

In the December 1989 issue of TRAINS ILLUSTRATED, Stanley Trzoniec expressed what I have been thinking for more than 20 years ["Black-And-White Photography—The Hidden Challenge," pages 20-25]. Color film has ruined many potentially good photographers. It produces good results with very little thinking required. Contrast and separation are automatically achieved by the variation of colors. For younger photographers, the use of color is understandable. They have not been "exposed" to the more demanding world of black and white.

For old fuddy-duddies like me, railroading was a world of steam, hot valve oil, pin grease, and oscillating "monkey motion," all seen in black 'n' white. To get an acceptable image on paper we had to *see* what we were *looking* at. Attention to lighting, texture, and contrast was (is) mandatory.

Clifton E. Hull

N. Little Rock, Ark.

TACOMA, NOT SEATTLE

A mistake in captioning was made on page 62 of "Picture Show" in September 1989 TRAINS ILLUSTRATED.

Photographer Ben Bachman or T.I. slipped grieviously. You are looking at Korea's *Pan Tide*, registered out of Busan, ROK, not a Chinese ship. And the port is Tacoma, Wash., not Seattle. That's the Continental Grain Terminal in Tacoma, and the vessel is a bulk carrier, not a container ship. There are no unseen carfloats in this case either, just Union Pacific's SENP2 southbound passing crossing gates on Schuster Parkway.

Joe Ferguson

Bath, Me.

HONG KONG READER

Just to drop you a note to congratulate you on the superb issues of TRAINS ILLUSTRATED. The photographs are first rate but please try to stay away from putting inset

Continued on page 64

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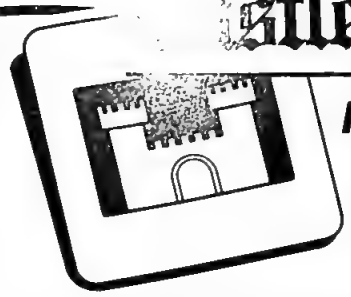

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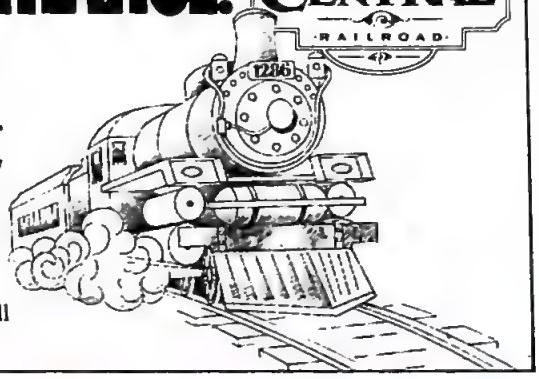

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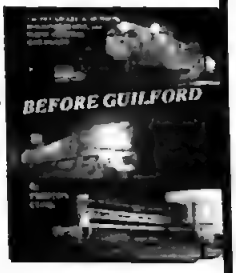

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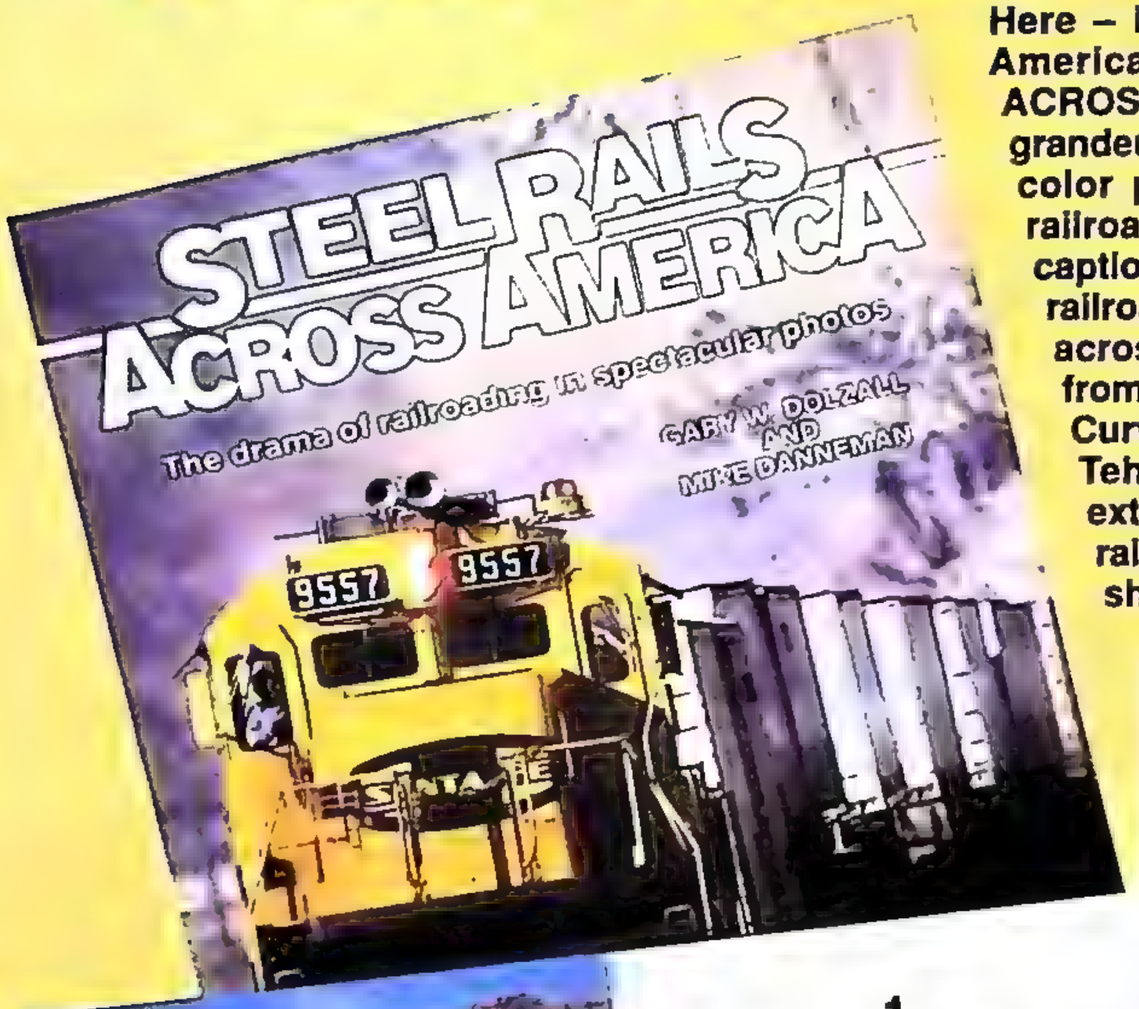

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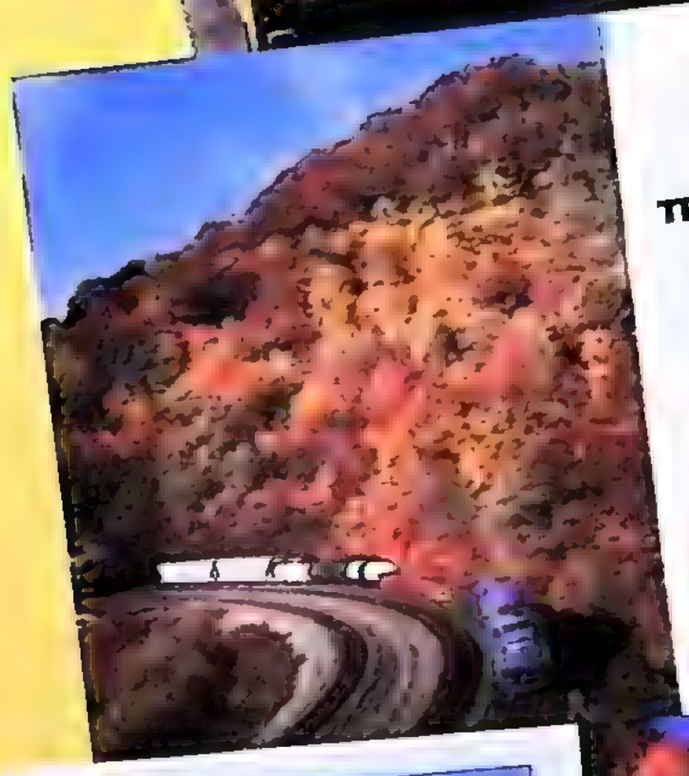

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NEXT IN TRAINS illustrated

For a preview of two features to appear in the next issue of TRAINS ILLUSTRATED, turn to "Picture Show" in this edition, specifically the Chessie System and New Jersey Transit winter scenes by David C. Wendt and Don Spiro. We are proud to feature two color galleries that will show why these two accomplished cameramen, who are not necessarily well known in the rail photography fraternity, should be. Also in our fifth issue, which will have a cover date of May 1990 but will go on sale in February 1990, will be some staff views of the September 1989 open house held by GM's Electro-Motive Division to celebrate the 50th birthday of FT 103, the landmark diesel demonstrator, and five photos by Curt Tillotson—representing a decade's worth of work—to remarkably compare Norfolk Southern excursion steam locomotives. Also, T.I.'s regular entries will return: "Fallen Flags Album," "Final Frame," "Picture Show," and "The Pioneers."

MAY 1990
issue on sale
FEBRUARY 13

Continued from page 60

photos on a full page, especially color ones. I think this only serves to distract the overall impact of the main photo.

Peter K. Lau

Hong Kong

IT'S THE V&T

Down here in Atlantic Coast Line territory on the edge of the Okefenokee Swamp, we don't have a lot of railroad research materials—but according to page 24 in Volume 1, No. 3 of TRAINS, Virginia & Truckee power, not the Sierra, was involved in the movie "Union Pacific" [T.I. No. 1, page 42, "Ted Benson's Sierra"].

Wake Hoagland

Waycross, Ga.

IMPERFECT

TRAINS ILLUSTRATED is not a well-thought-out magazine. It is bound the wrong way. It should be stapled, like TRAINS and MODEL RAILROADER [not perfect-bound]. It is costly enough that we have a right to expect a super product. I am a subscriber, and just so you know that I get enough magazines to make a comparison, I also subscribe to TRAINS, M.R., *Railfan & Railroad*, Ra[illegible] lodel Craftsman, and *Electric Lin*[illegible] I have all TRAINS since 1940.

[illegible] Rams[illegible]

Gaithersburg, Md.

I wish the cover was not so "crowded." On the Premier Issue, the blurbs appear to squeeze UP 3557 up against the edge. On the whole, though, I am pleased. T.I. has the look of a winner.

Robert Kryzak

Cody, Wyo.

FINAL FRAME ANSWER (from page 66): Diane Duncan shot the gathered diesels at Conrail's Big Four Yard in Avon, Ind. From left to right: Union Pacific (ex-Missouri Pacific) SD40-2 4256; Missouri-Kansas-Texas SD40-2 627 (Katy is now also part of UP); Conrail U23B 2705; and Bangor & Aroostook GP38 97. The UP's are run-through units off UP's ex-MoPac lines, interchanging to Conrail at St. Elmo, Ill. The BAR GP38 is one of four recent secondhand purchases which had not yet then seen home rails, being leased out to other carriers.—J.D.I. ■

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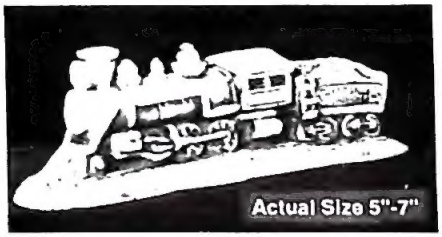

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Diane Duncan.

FINAL FRAME

WHERE ARE WE?

Steam locomotive enthusiasts often dismissed diesels by saying, "They all look alike." And indeed, economy has brought about mainline systems concentrating on a dozen standardized models from the two builders, General Electric and GM's Electro-Motive Division. But the diesel's commonality has enabled efficiency by means of run-throughs, or pools, in which the railroads use each other's units, often balancing use in horsepower-hours, rather than by paying money. This is in great evidence in this cropped 35mm Kodacolor frame, employed by photographer Diane Duncan as a quiz for customers at her hobby shop, challenging them to guess not only the railroads and models, but where the photo was taken (on July 15, 1989). If you want the particulars, check the "Exposure Meter" column in this issue.—J.D.I.

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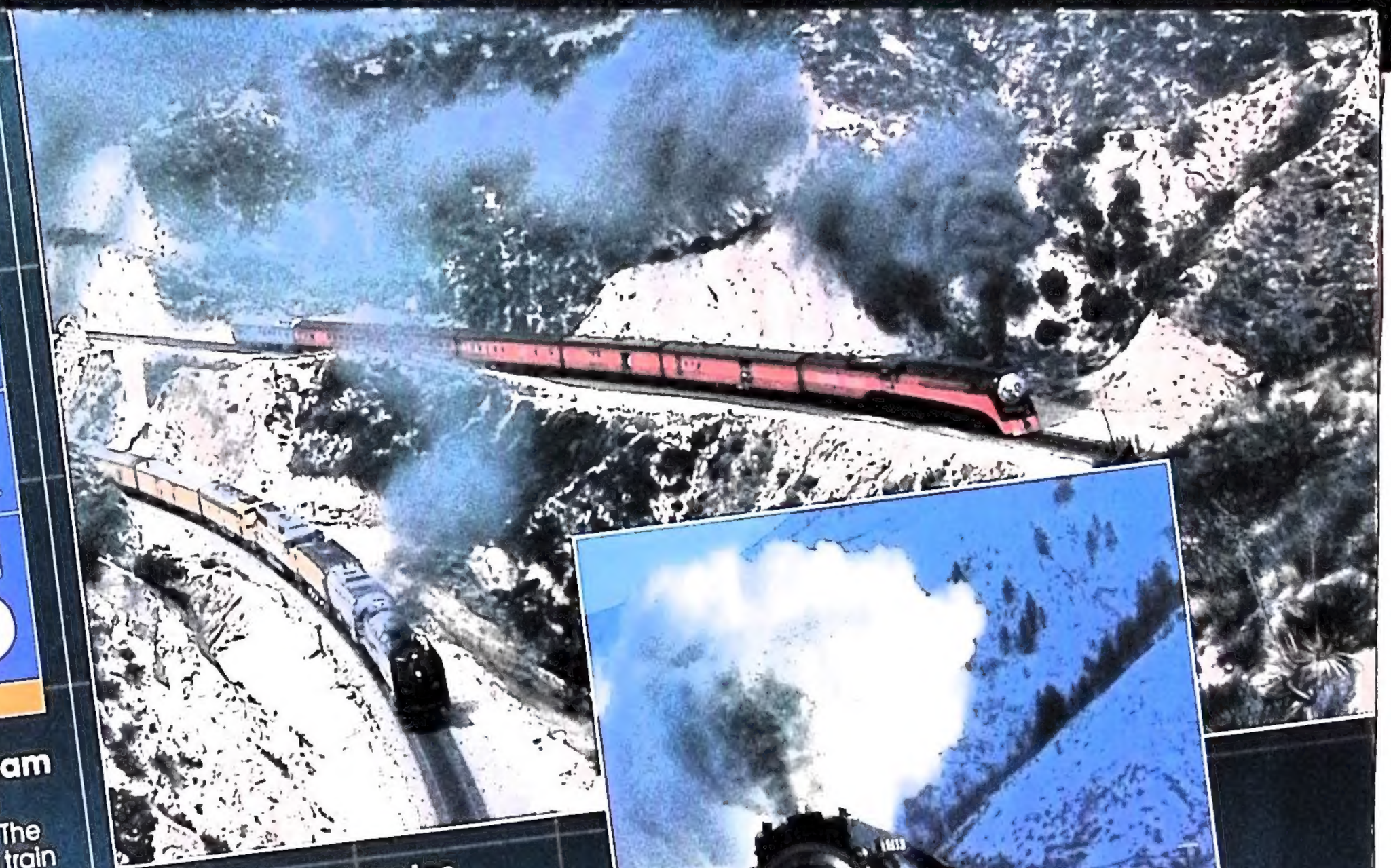

Washington Centennial Steam

In February of 1989 a very special event took place in the Northwest. The Southern Pacific Daylight pulled a train with six dome cars from Seattle to Wenatchee over Burlington Northern tracks through the Cascades. The reason for the celebration was the state's Centennial and Winter Games.

It was a spectacular trip with a great looking train. The SP 4449 pulled a passenger train which included four Tour Alaska dome cars, plus two Ultra Dome cars from the Midnight Sun Express. These cars are used in Alaska and were brought down for this special trip.

The special train traveled between Wenatchee and Leavenworth each day carrying passengers and contestants participating in the Winter Games. The weather was cold and the train provided a great show in the snow each day.

Also on hand was the number 5 from the Mount Rainier Scenic Railroad. This 2-8-2 steam locomotive also pulled a special excursion train each day from Wenatchee to Chelan for more of the special events taking place.

If you like steam in the snow, this is a great tape.

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Steam To Los Angeles

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